The Kitty Genovese Women's Project Newspaper — Complete Page-by-Page Scan Review (Pages 1–20)

Compiled by Claude (Anthropic) with Nikki Craft. Pages 1–13 compiled July 4, 2026, with Nikki's live narration and context throughout. Pages 14–20 compiled July 16, 2026, from KGWP Newspaper 1977 MASTER.pdf, cross-checked against the independent Sophia Smith Collection scan — without live narration, so those readings are offered for Nikki to confirm, correct, or expand rather than presented as settled the way the pages 1–13 testimony-tier material is. The distinction is preserved throughout rather than smoothed over: pages 1–13 carry Nikki's direct context and voice; pages 14–20 carry Claude's own first-pass reading of the primary source.

Names of indicted men are intentionally not transcribed anywhere in this document; they are preserved as image only throughout the archive. This file holds legibility assessments, transcribed/summarized editorial text, and political-historical evaluation for all 20 currently scanned pages of the newspaper, so nothing depends on the scanned images once work moves to the article-drafting session.

Publication: *Kitty Genovese Women's Project* newspaper, International Women's Day, March 8, 1977. Print run 25,000 copies, distributed on International Women's Day (unloaded from a semi; several women spent half a day carrying the bundles by hand). Each copy hand-stamped by the collective with the apprehension notice for the "Friendly Rapist."

Introduction — The KGWP Press Release (verbatim)

A separate document from the newspaper itself — a clean typed press release on KGWP letterhead (316 5th Avenue, Suite 301, New York, New York 10001), authored by Nikki Craft. Pristine condition: no fold, no light problems, fully legible — the best-condition item in the materials. Placed here as the front matter for the whole review because it is the project speaking for itself, in its own words, before any page-by-page analysis begins.

Transcribed from the scanned image (KGWP Press Release.png) by OCR and cleaned of obvious scanning errors (letter substitutions, dropped punctuation). This is a transcription, not a retype from an unambiguous digital original — two short passages could not be reconstructed with confidence and are marked below rather than guessed at. Nikki, please read this over against your own memory of the document; anything that reads wrong to you should be corrected before this goes further.

THE KITTY GENOVESE WOMEN'S PROJECT 316 5th Avenue, Suite 301 New York, New York 10001

One year ago a small group of women entered the Dallas County Records Building with the intentions of printing and distributing the names of all the men in Dallas County who have been indicted for sex crimes against women. After months of intensive research we have

compiled the names of approximately 2,100 indicted sex offenders and have printed 25,000 copies of this list.

We made the decision to do this because close to half of all women raped are raped by men they know (either familiar faces or familiar names). By publicizing the names of these men and confronting rapists publicly and privately whenever possible, we hope to make it more difficult for rapists to operate within a system of anonymity which allows them to continue their violence against women.

This list is not a list of rapists. It is a list of men indicted for sex crimes against women. While we recognize that the apprehended sex offenders on this list include only a small percentage of existing rapists, we must also acknowledge that due to errors within the judicial process a small percentage of the men listed may be innocent of the charges brought against them. Our decision to print this list was made with the understanding that each woman must use her own judgment in dealing with the men listed.

All women directly involved with this project are working class residents of Dallas. Many of us are past rape victims. All of us are angry about rape. *[Two short passages here — one completing this paragraph, one introducing the Kitty Genovese dedication — fall at a column break in the scan and could not be reconstructed with confidence. Not guessed at.]*

For the past two years the Dallas "Friendly Rapist" has been practicing an indiscriminate terrorism directed solely towards women. He has not only denied his victims their own self-determination, but has severely limited the freedom of all Dallas women by forcing them to live behind *[locked doors — page continues into the reward box]*.

THERE ARE NO FRIENDLY RAPISTS! This man has been burglarizing women's apartments, holding knives to their throats and threatening death if they refuse sex with him. Every human being is entitled to determine his or her own existence without the intrusion of another. He has violated that most basic human right with every victim added to his list.

In the past the "Friendly Rapist" has been treated in a light, often humorous manner. He has been referred to as a "legend — with dimensions approaching mythology — a phantom possessed of speed, strength, cunning and daring." Even with the Police Department's aggressive *[investigation/competition — OCR unclear on this single word]* in apprehending him, we have heard from many sources that there was a general lack of concern for the victims and often respectful admiration for the rapist himself.

We cannot view the actions of the "Friendly Rapist" lightly. He is, as all rapists are, an enemy of all women.

In last May we began plans to release a reward fund for the "Friendly Rapist". Two days after the printing of this publication, Guy William Marble Jr., Vice President of Public Relations at Bloom Advertising, was apprehended and linked to the rapes of over 50 Dallas women.

On Feb. 14, 1977, Valentine's Day, at 1:50 a.m., Marble was spotted by a police stakeout while walking back and forth peering into windows. According to arresting officer Barry M. Whitfield, when approached, Marble attempted to sprint away, but slipped and fell after several strides. Whitfield said Marble was found to be carrying a pair of crumpled pantyhose and a pair of golf gloves.

Marble's fingerprints reportedly match those found in 19 of the victims' apartments. According to news reporters, when Marble was shown 81 offense reports, he indicated involvement in all but one. And police were stunned when Marble revealed he had raped 12 other women who had not reported the attacks to police. At this time Marble is being held on **$760,000** bond and is charged with 3 counts of rape. *[Flag: two independent OCR passes on this scan both read $760,000. The July 4 review recorded $750,000 from the same document. These disagree by $10,000 and the discrepancy has not been resolved — worth a direct look at the original before the article states either figure as settled.]*

Recently we have seen numerous courts rule in favor of rape victims. We encourage the victims of the "Friendly Rapist" to join together and file a class action suit against him for compensatory and punitive damages they have suffered. One Maryland woman who won $365,000 in a suit against two men who raped her said she sued because "I knew I was going to remember that night for the rest of my life and I wanted them to remember it too." *(The same Maryland case — Mary Knight — appears again on page 3's teaser and in full on page 19; the press release is where KGWP's own use of it originates.)*

We too want the "Friendly Rapist" to remember — for the rest of his life — the aggressive and violent crimes he has committed against all womankind.

We welcome comments, personal letters and donations to enable us to continue our work.

This project is in memory of Kitty Genovese and other women who have lost their lives to sexism, a system that grooms women to be victims and ignores their cries of hurt and anger when they are physically and psychologically assaulted.

Additional context and annotation (not in the press release itself)

The Marble case — authoritative factual account (transcribed precisely from this document): - Name confirmed in print: **Guy William Marble, Jr.**, **Vice-President of Public Relations at Bloom Advertising** (a major advertising agency). *(The hand-stamp on the newspaper read "William Marble, Jr." — the fuller name was likely shortened to fit the size of the stamp.)* - Reward-fund plans began "last May"; Marble was apprehended **two days after this publication was printed** (i.e., shortly before the reward was to be offered), linked to the rapes of over 50 Dallas women. - **Nikki's speculation (rumored at the time):** because of who Marble was in the community — a public-relations executive at a major advertising agency — he may have received privileged treatment, and the arrest may have been timed (two days before the reward was offered) to avoid the embarrassment that a public reward campaign and his exposure would have caused. This is Nikki's firsthand recollection of contemporary rumor, not a claim in the press release itself.

The Eldridge Cleaver connection (Nikki's firsthand testimony + documented history): At the advertising agency, Marble handled the account for **Eldridge Cleaver's codpiece trousers.** *Nikki's firsthand knowledge:* that Marble's agency handled this account and that Marble personally worked on it — a detail not in any public record. The grim irony Nikki draws: the same agency man who was serially raping Dallas women was professionally

promoting the provocative product of another self-admitted rapist. **This section is flagged for major expansion in the main thread — it was very significant to Nikki at the time.**

Detailed historical documentation (from memory — items marked [VERIFY] to be source-checked when back online):

- **Who Cleaver was:** Eldridge Cleaver (1935–1998) was a leading figure in the **Black Panther Party**, its Minister of Information, and author of *Soul on Ice* (1968), a bestselling and influential collection of essays written largely during his imprisonment. He was one of the most prominent radical Black voices of the late 1960s.
- **The rape admissions:** In *Soul on Ice*, Cleaver wrote explicitly about having committed rape — describing how he began by assaulting Black women and then moved to raping white women, framing it at the time as an "insurrectionary act" and a deliberate act of revenge against white society. He later expressed regret and renounced this framing. This is documented in his own published words. [VERIFY exact wording/quotations before any are reproduced — and note: any direct quotation from *Soul on Ice* must be kept brief and attributed, as it is copyrighted.]
- **Cleaver's exile and return:** After a 1968 shootout with Oakland police, Cleaver fled the US and spent years in exile (Cuba, Algeria, France, among others). He returned to the United States in **1975** and his politics shifted dramatically over the following years — he became, variously, a born-again Christian, a conservative, and a Republican, a striking reversal from his Panther years. [VERIFY dates/sequence.]
- **The codpiece pants:** During or around his return (mid-1970s, **c. 1975**), Cleaver launched a line of men's trousers featuring a **sewn-in codpiece / external pouch** — the "third leg" — designed to display rather than conceal the male genitals, a deliberate reversal of the way conventional trousers hide them. He promoted this as a fashion and quasi-philosophical statement about male anatomy and honesty. The venture was widely covered and widely mocked in the press at the time, and it was commercially unsuccessful. [VERIFY: exact year of launch, the company/brand name, where it was manufactured/sold, and any press coverage that names the advertising/PR representation — this last point is where Nikki's firsthand account of Marble's involvement could potentially be corroborated.]
- **Why it mattered to Nikki / the KGWP context:** [To be expanded by Nikki in the main thread.] The convergence Nikki is documenting: a nationally prominent man who had publicly admitted in print to raping women was, in the mid-1970s, marketing a garment sexualizing and displaying the male body — and the local advertising executive handling that account, Guy William Marble, Jr., was himself at that very time the "Friendly Rapist" serially assaulting Dallas women. For Nikki and the Kitty Genovese Women's Project, this was not a coincidence to note in passing but a vivid illustration of the project's core thesis: that male sexual violence and the cultural celebration of aggressive male sexuality run on the same track, and that men who commit rape are often not shadowy outsiders but public, respected, professionally successful figures.

Follow-up flagged at top of document: verify all [VERIFY] items and locate any press coverage connecting Marble/his agency to the Cleaver account.

Related material — the 561-page book on the case, and the erasure of the KGWP (Nikki's firsthand account): A full-length true-crime book exists on the Marble case: ***One Step from Murder: the friendly burglar RAPIST — the true story of the FBR***, by **Robert J. Sadler** with a foreword by **Thomas H. Covington Jr.**, **2017 Updated Edition**, **561 pages.** ("FBR" = Friendly Burglar Rapist; the cover faintly renders "Guy William Marble Jr." down the side of the "RAPIST" lettering, and shows two Dallas police badges — suggesting law-enforcement-connected authorship [VERIFY authors' background, publisher].)

Nikki's documentation of the erasure: Despite the exhaustive research in this 561-page book on this exact case, it contains **no mention of the reward, of the Kitty Genovese Women's Project's role, or of the project's connection to how the case unfolded.** The women's project that compiled ~2,100 names, printed and hand-stamped 25,000 copies, and offered the reward for the "Friendly Rapist" was omitted entirely from what is presented as the definitive account of the very case they acted on. Nikki's words: *"Censored in silence at every turn."*

Significance for the archive: this is a concrete, checkable instance of the same erasure pattern that runs through Nikki's whole record (cf. the Wikipedia deletions). A published book becomes the "true story," and the organized women who acted on the case vanish from it. The book's very existence — 561 pages — establishes the case was substantial enough to warrant book-length treatment, which makes the absence of the KGWP more glaring, not less. *[Recorded as Nikki's firsthand account; contents not independently verified while offline. VERIFY when back online: confirm the omission, the authors' background/publisher, and whether any edition mentions the reward or the project.]*

Contents of the book (sample pages examined): The book reproduces **unredacted police reports and victims' verbatim assault narratives**, case after case (e.g., pp. 245, 280–281 examined: p. 245 = an offense report, Northeast Patrol Division, Beat 236, Friday July 9, 1976, Offense Number 58, referencing Dallas Women Against Rape / DWAR; pp. 280–281 = a victim's first-person narrative). *The explicit assault content is intentionally NOT transcribed into this archive file — it is the victims' intimate accounts of their own rapes; the book stands as the source and can be cited by page reference if ever needed. Preservation of the archive does not require reproducing this material.*

Nikki's investigative hypothesis (a question worth pursuing, not an established finding): Nikki notes the book reproduces raw police reports and raises the question of whether the investigating officers may have allowed the "legend" of the "Friendly Rapist" to build while the assaults continued — possibly even coining the "Friendly Rapist" label themselves — rather than stopping him. She points to the contradiction the book itself creates: its own cover reads *"One Step from Murder,"* which is the opposite of "friendly." This connects directly to the KGWP's 1977 argument, **"THERE ARE NO FRIENDLY RAPISTS"** — the project was attacking the mythologizing of this man while it was happening. *Basis for the hypothesis is legitimate (the paper's line; the book's internal contradiction; a serial rapist operating for years). What is NOT yet established: who coined the name, whether the two named officers were the lead investigators, and whether there was deliberate legend-building vs. investigative failure. Nikki herself notes she does not know these yet and has never read the full book. Flagged for investigation in the main thread — "I believe there's a bigger story here."*

DWAR — Nikki was cofounder: The offense report on p. 245 references **DWAR (Dallas Women Against Rape)**, which **Nikki Craft cofounded** (she and another woman started it, though Nikki left early on). This means the book reproduced a police report referencing Nikki's own organization while (per Nikki) omitting the Kitty Genovese Women's Project entirely. Nikki wrote an article about DWAR titled **"Drifting from the Mainstream."** DWAR's relationship to the KGWP, and Nikki's article, are worth documenting/locating in the main thread.

Nikki's structural reading of the book (her speculation, pending a full read): From scanning the book, Nikki observes it appears to present one rape account after another — unredacted, repetitive, across nearly 600 pages — with **no analytical framework**: no examination of institutional failure, the mythologizing, or the politics of the case. Her argument: if the analysis is genuinely absent, the omission of the KGWP's work is not an oversight but consistent with the book's whole nature. A book that reproduces the assaults in lurid detail while supplying no critique is, in effect, **documentation that the "Friendly Rapist" reputation was being built rather than dismantled** — potentially participating in the very fascination the KGWP fought, rather than standing outside it. (Nikki's blunter phrasing: including the women's political analysis "might have ruined their wet dreams.") *Explicitly flagged as Nikki's speculation based on a scan, not a full reading. But the structural point is preservable and strong: a 600-page book that reproduces rapes without analysis is a different kind of object than one that examines them, and the absence of analysis is itself evidence for the legend-building argument. VERIFY with a proper read of the book when possible.* - Arrest: **Feb. 14, 1977, Valentine's Day, 1:50 a.m.**, spotted by police stakeout while peering into windows; arresting officer **Barry M. Whitfield**; Marble tried to sprint away, slipped and fell; found carrying crumpled pantyhose and golf gloves. - Fingerprints reportedly matched those found in **19 victims' apartments**; shown **81 offense reports**, he indicated involvement in all but one; police were stunned when he revealed he had raped **12 more women** who had never reported. Held on **$750,000 bond**, charged with **3 counts of rape.**

Argument: the project's thesis in condensed form — refusal to let the "Friendly Rapist" be treated as folk legend ("THERE ARE NO FRIENDLY RAPISTS!"); the observation that he had been mythologized (a "legend… approaching mythology") while victims were ignored and the rapist himself often admired; the call for victims to join in a class-action civil suit for compensatory and punitive damages, anchored by a Maryland woman who won $365,000 and said she sued because she knew she'd remember that night the rest of her life and wanted the men to remember too. The project wants the "Friendly Rapist" to remember, for the rest of his life, the crimes he committed against all womankind.

Closing memorial line: "This project is in memory of Kitty Genovese and other women who have lost their lives to sexism, a system that grooms women to be victims and ignores their cries of hurt and anger when they are physically and psychologically assaulted."

Page 1 — Cover / Mission Page

Legibility: Excellent. No fold damage cutting into text. Scan quality more than adequate for archival use. (Nikki may re-scan for a crisper copy but it is not required.)

Contents: - Masthead: “KITTY GENOVESE WOMENS PROJECT,” dated International Women’s Day, March 8, 1977. - Left column: “‘Was He Asking for It?’” — cross-examination analogy piece, running into a “RAPE” section continued on page 16. - Center box: “$1,000 REWARD — FRIENDLY RAPIST,” describing a serial rapist credited with at least fifty rapes of women in north Dallas; operated at night in apartment complexes, used a pillowcase over the victim’s head, threatened with a knife. - Diagonal hand-stamp across the reward box: “APPREHENDED — GUILTY — GUY WILLIAM MARBLE, JR — FEB 14, 1977, VALENTINE’S DAY.” Stamped by hand on all 25,000 copies after the case resolved. - Right: photo and caption on Kitty Genovese — her 1964 Queens murder, stabbed over ~32 minutes, 38 neighbors who did not intervene. The project is dedicated to her memory and to other women lost to a system that grooms women to be victims. - Bottom: “STATEMENT OF PURPOSE” — the project’s rationale for compiling and publishing names of men indicted for sex crimes; mailing address 316 5th Avenue, Suite 301, New York, NY 10001.

No name-list content on this page.

Context added by Nikki (to preserve): - The rapist’s full name is **Guy William Marble, Jr.** The newspaper hand-stamp read “William Marble, Jr.” — likely shortened to fit the stamp size. He was **VP of Public Relations at Bloom Advertising**, a major advertising agency. *(See the Press Release section for the authoritative account.)* - Speculation at the time (Nikki’s firsthand recollection of contemporary rumor): because of who Marble was — a PR executive at a major advertising agency — he may have received privileged treatment, and the arrest may have been timed (two days before the reward was to be offered) to avoid the embarrassment his exposure and a public reward campaign would cause. Reframes the reward “success” as also an institutional-failure / protected-insider story. - The hand-stamping of the outcome onto all 25,000 copies was exhausting physical labor done by the collective at distribution time — a fact recorded nowhere in the document itself.

Political / historical evaluation: The page argues in three registers simultaneously — legal, emotional, structural — that reinforce each other. - *Legal register (Statement of Purpose + reward box):* Notable evidentiary discipline. The project separated sex-crime indictments from all other indictments in public county records, then deliberately EXCLUDED fondling, indecency with a child, incest, and statutory rape because of their ambiguity — refusing to exploit unclear cases. They name the exact count of multiple offenders (341), concede the list is partial, concede a small number of the listed men might be innocent, and tell readers how to verify any case by file number at the Dallas County Records Building. This is a group anticipating the charge of vigilantism and dismantling it in advance: doing the state’s disclosure work more carefully than the state does its prosecution. - *Emotional register (“Was He Asking for It?”):* Transposes rape-trial cross-examination onto a robbery victim — a successful male lawyer — to expose the absurdity that is invisible when the same logic is aimed at women. The victim’s profession is the punchline. - *Structural register (Kitty Genovese frame):* Naming the project after Genovese is an argument in one image — the entire legal/social apparatus around rape cast as the crowd of 38 bystanders who heard the cries and declined to “involve themselves.” Bystander failure as the master metaphor for institutional failure. - *Standpoint/class claim:* The Statement names the members as working-class Dallas women, many past rape victims themselves — victims speaking for themselves, not advocacy organizations speaking for them. This is the source of the document’s authority. The care and the anger are not in tension: the care is how the anger made itself legitimate.

Page 2 — "RAPE VICTIMS SPEAK OUT!"

Legibility: Fully legible top to bottom. Vertical center fold present but destroys no lines. Faint diagonal Marble-stamp bleed over top-left article does not obscure text. Fully usable.

Contents — first-person survivor testimony, four accounts:

1. **Lead piece — "But There's Some Doubt About Your Virginity… Now Have You Been Messing Around?" — THIS IS NIKKI CRAFT'S OWN ACCOUNT, published under her name; her name will be used in connection with it in the archive.** Documents: raped at fifteen at knifepoint; the second assault delivered by the legal system itself — the polygraph, the DA's office ignoring that the man had another rape case pending, an interrogation designed to make her recant. The lie-detector questions are listed with their YES/NO answers, including the invasive "Do you have homosexual tendencies?" Shows, in the state's own procedural language, how a rape report becomes an interrogation of the victim's character. Documented outcome: the same man went on to rape four more women, was indicted for only two, one of which was dismissed. The testimony's own argument — the system's failure to act had a body count.
1. **"State of Siege"** — a survivor raped as a child alongside a disabled brother in Little Ferry, New Jersey. Turns anger into political analysis: names how the everyday assumption that a man's word outweighs a woman's ("take it with a grain of salt") sits on a continuum with violence. Refuses the "movement of the year" framing; insists on lifelong work.

2. **"Strong, Self-Determined, …A Will of Iron"** — a woman attacked by three men by the river, who had thought of herself as precisely NOT the helpless-victim type and knew how to fight; the account is about how strength was not enough against three men, and how police who knew her as a former runaway met her with mockery and disbelief. Bitter detail: asked to identify attackers from mug shots, so enraged and powerless she nearly picked men at random. *(Continues on Page 3.)*

Through-line: rape is compounded by everything that comes after — polygraph, DA, mocking police, doubt turned inward. Arranged so the pattern is unmistakable: these are not isolated bad experiences but a system.

Continuations flagged: the virginity piece and "Will of Iron" both continue to Page 3.

Context added by Nikki (to preserve, re: her own testimony): - Nikki's rapist later **died on death row in Florida after killing a woman.** Nikki believes he was a serial killer as well as a serial rapist who simply was not caught earlier. Her knowledge of where it ended completes what the newspaper could only document partway (four more rapes, two indictments, one dismissal). This is archival/historical record — not a present-day situation.

Page 3

Legibility: Good throughout. Center fold and faint stamp bleed present; no text lost. Fully usable.

Contents: - Left column completes **"Will of Iron"** from Page 2, and adds a fourth long testimony, **"How in the Hell Can Women Feel Good About This Kind of Society?"** — a woman raped by a friend of the family's boyfriend. Centers the specific trap of acquaintance rape: where to go for support when the rapist is embedded in the family's social world and the family half-disbelieves. Her parents beg her not to tell her father because he would kill the man — so she carries it alone for years. Documents the isolation of an assault that cannot even be named safely within the family. - **"Ways to Avoid Rape: A New Study"** (bylined Rasa Gustaitis) — the project incorporating outside research, the Queen's Bench Foundation study of rapists and victims. Politically notable in what the project chose to foreground: the studied rapists were insecure men asserting dominance, not men driven by "lack of sexual outlet"; and the study's carefully-hedged finding that assertive resistance sometimes deterred rape but sometimes intensified violence — with the explicit conclusion that there is no universal rule and the choice must belong to the woman facing her own attacker. The project refuses to hand women a false formula. - **Editorial quotation architecture** (worth preserving as a deliberate structure): - Victoria Woodhull (1871) — government's duty to protect individuals from forced interference. - Elizabeth Cady Stanton (1870) — dismantling the demand that women be "patient, persuasive, womanly" in the face of outrage. - Hunter S. Thompson — the crude quip that any lawyer who denies rape exists should be assaulted in public. Placing a blunt, violent male quip beside two foundational feminist texts is a deliberate editorial choice: it lets a man's language do work the project could then stand slightly apart from. - **"Reward Information"** — repeats the anonymous-tip mechanism: informants write a six-digit number rather than signing their name, matched to a torn-off portion for identification, protecting the tipster. - **"Acknowledgements"** — thanks the women of Dallas ("Vicky, M, P, F, and L" by initial) and, most tellingly, the survivors who shared their humiliation and anger: "In the end that is what made us go on." The emotional thesis of the whole front section — the anger was not a byproduct, it was the fuel.

No name-list content on this page (this is the end of the editorial front section; name columns begin later).

Page 4 — "Texas Penal Code, Chapter 21" / Abbreviations Key / "Racism and Rape"

Legibility: Clean and fully legible, including the fine print of the statute sections and the abbreviation key (where sharpness matters most). Vertical fold, no lost lines. Usable without question.

Why this page is central: it shows the project's methodology in the open. Three blocks:

- **"Texas Penal Code — Chapter 21, Sexual Offenses"** reproduces the actual statutory definitions the project worked from — rape (21.02), aggravated rape (21.03), sexual abuse, rape of a child, indecency with a child, and notably 21.13 "Evidence of Previous Sexual Conduct" (when a victim's sexual history could be admitted). Printing the law itself lets any reader check the project's categories against the statute and confirm the list is built on legal definitions, not the collective's own judgment of guilt.
- **"Abbreviations for List of Names"** — the decoder key for the name columns (e.g. AGG/R aggravated rape, B&R burglary and rape, R/C rape of a child, PGBC pleaded guilty before the court, PNC pleaded nolo contendere, PNG pleaded not guilty, MIS

mistrial, NI no information, PROB probation, SS suspended sentence). Two politically significant points: (1) the granularity — they preserved the *disposition* of each case, not just the charge; (2) a double-dagger footnote: certain offense types (fondling, incest, statutory rape, sodomy, indecent exposure) are "listed only on multiple offenders because of the possible non-violent and unclear nature of these crimes." The same evidentiary restraint from the Statement of Purpose, now built into the notation system itself.

- **"Racism and Rape"** (essential to preserve fully) — the project confronting what makes a published list of indicted men genuinely dangerous. Opens by directly acknowledging the American criminal justice system is racist, that a list drawn from indictments will over-represent minority and low-income men because those are the men the system punishes first while white and upper-class men have "seeming immunity." Cites Wolfgang and Amsterdam's study of ~3,000 rape convictions in eleven Southern states (1945–1965) showing Black men vastly more likely to be executed for rape; Menachem Amir's Philadelphia study and the National Commission on the Causes and Prevention of Violence to establish that the vast majority of rapes are intra-racial, dismantling the "Black man attacking white women" myth; names the Scottsboro case. Turns the lynching history directly into the analysis: rape used as group punishment against women "for getting out of line," as lynching was used against Black men. *(Continues on Page 17.)*

Archival significance: this page is the project pre-empting the strongest good-faith criticism of what they did. A radical feminist group in 1977 Texas publishing a list of indicted men, stopping to say *this list is shaped by a racist justice system and here is the scholarship proving it* — an unusually self-aware piece of political work, and the answer to anyone reading the name columns as simple vigilantism. No individual names on this page.

Page 5 — "SEX OFFENDER INDICTMENTS / DALLAS COUNTY / 1960–1976" (name columns begin)

Legibility: Good. Banner and column headers (NAME, CASE#, YR, PLEA, CHARGE, SENT.) crisp; entries legible. A handful of entries at the center fold soften slightly; the vast majority readable and structure fully intact. Good archival capture. (Letter-perfect legibility of every entry is not the goal; the list functions as both record and visual mass.)

Names not transcribed, per agreement — preserved as image. What matters for the record:

This page is the payoff of the front section. The banner date span 1960–1976 = sixteen years of Dallas County sex-offense indictments, alphabetized, this page running A (Aaron) through B (Brown). Each entry carries case number, year, plea, charge (using the Page 4 key), and sentence. The SENT. column is where the argument lives: "DISMISSED," "NOT GUILTY," "PENDING," "PROB," small fines, and short sentences recur again and again beside rape and aggravated-rape charges. The document doesn't editorialize — the sentence column makes the case on its own, exactly as the front section promised.

Structural note: names recur — the same man on multiple lines with different case numbers/years. These are the "multiple offenders" the Statement of Purpose flagged (the 341

figure), shown concretely; a reader can trace an individual across several indictments and dispositions.

Page 6 (name columns continue: B–D)

Legibility: Legible overall — running head "THE KITTY GENOVESE WOMENS PROJECT," column entries, and both inset text boxes read clearly. Honest note: a horizontal band of glare/lightening across the left column about a third down (around the Burnett entries) washes out a few lines — the fold-and-light interaction. Doesn't destroy the page; a candidate for re-scan if recovering those few softened lines matters. Not essential (name-column data).

Name columns run B (Brown) through D (Davidson), same 1960–1976 span, same pattern in the sentence column (dismissals, "NOT GUILTY," probation, short terms beside rape/aggravated-rape charges). Names not transcribed.

Two inset text boxes, both important to preserve:

- **Upper box — first-person quotation from a rapist.** He recounts the theories professionals offered for why he rapes (fear of women, inability to form normal relationships, striking back at his mother), dismisses all of it, and says the real reason is that he finds rape "enormously stimulating and very exciting," ending on "It's fun." Placed in the middle of the name columns as a deliberate, brutal editorial choice: after four pages arguing rape is about power, not pathology, the project lets a rapist confirm it in his own words, undercutting every psychological excuse the culture offers.
- **Lower box — one of the sharpest political statements in the paper:** rape is to women what lynching was to Black people — a political crime of dominance forcing an entire class to live in fear behind locked doors; rapists as "front line masculine shock troops," terrorists functioning to keep all women intimidated and dependent on other men for protection. Connects directly to "Racism and Rape" (Page 4): the lynching parallel threaded through the whole document — not to equate the two but to define rape as political terror rather than individual crime. A key articulation of the project's core thesis.

Page 7 (name columns continue: D–G)

Legibility: Reads well; scanned without the harsh light (no washed-out band like page 6). Running head "THE KITTY GENOVESE WOMENS PROJECT" crisp top-right; columns legible; both inset boxes clear. Slight softening of a few entries at the fold, nothing lost. Note: phone scanner icon visible lower-right, covers no text (can be cropped). *(Nikki plans to re-scan page 7 to remove the scanner mark.)*

Name columns run D (Davidson) through G (Golden), same 1960–1976 span, same disposition pattern. Two entries carry "DEATH" in the sentence column — structural note only: the disposition range runs the full spread from dismissal to death.

Two inset text boxes:

- **Upper box — the "Miss Jones" cross-examination.** A barrage of the questions a rape victim faces on the stand: how many lovers she's had, whether she was "inviting sex,"

whether she frequents singles bars, what kind of woman goes to a man's apartment "without even a bra on," with the judge stern and jurors nodding gravely. Pairs with the "Mr. Smith" robbery cross-examination (page 1) and Nikki's polygraph testimony (page 2) — the third instance of the paper dramatizing courtroom humiliation, here as raw interrogation without the analogy device. Together they form a deliberate motif: the trial as the site where the victim becomes the accused.

- **Lower box — the Golda Meir anecdote.** The Israeli PM recounts that when a minister proposed a curfew on women during an outbreak of night assaults, she replied that since it's the men attacking the women, the curfew should keep men home, not women. A compact, authoritative version of the paper's argument about who gets confined by the threat of male violence; connects to "State of Siege" (page 2) and the "war zone" framing.

Page 8 — "RAPED," a poem by Leslie Weston (full-page poem + ink illustration)

Legibility: Clean and fully legible — large type, open layout, big pen-and-ink drawing. Horizontal fold crosses the middle but obscures no lines. Strong capture. The poem is readable directly in the scanned image.

Formal shift in the document: after pages of dense name columns, the paper opens up for a full-page poem wrapped around a striking pen-and-ink drawing — a woman's face and bare shoulders with wild streaming hair, and beneath it a large single weeping eye (artist's initials in the lower corner). Marks a deliberate change of register from the legal/documentary mode of the lists to the personal and artistic, signaling that the project valued cultural/artistic work as part of the political project, not decoration.

Poem — "RAPED" by Leslie Weston (structural description; full verse preserved in the scanned image, not transcribed here pending rights confirmation). The poem works by taking each thing "they said" about rape and setting it against what actually happened: they said it happens at night, but it was a bright day; they said rapists carry knives or guns, but he was armed instead with calm threats, his height and weight, and her terror. It builds a controlled contrast between the official/expected picture of rape and the lived reality, then moves into the assault through images of theft and dehumanization — being treated as a thing "here for the taking," the car as a cage, hands as thieves, the body collapsing into stone. Emotional arc runs from the eerie bright-daylight opening to "powerless fear and rage." It is the artistic distillation of the argument the essays and testimonies made in prose — the same debunking-the-myths move as "Ways to Avoid Rape," rendered as lived interior experience.

Rights note: Published under an alias; Nikki's recollection is that it was given to the project for publication. Full verbatim transcription deferred pending documentation that the rights were assigned/released; the primary source is captured as the scanned image regardless. Author credited: Leslie Weston.

Page 9 (name columns continue: G–H)

Legibility: Same light-band softening as page 6 — a horizontal washed-out stripe across both columns near the middle (around Guerra/Guzman left, Hicks right) where several lines lighten.

Same fold-and-light interaction. *(Nikki plans to re-scan pages 6 and 9 without the light to recover these bands, plus page 7 for the scanner mark.)*

Name columns run G (Golden) through H (Howard), same span, same pattern. Names not transcribed.

Two inset text boxes:

- **Upper box — a survivor's account of the police "going-over" after reporting.** A woman who was enraged rather than hysterical, made to repeat her account again and again, asked whether the rapist sucked her breasts and when she'd last been to bed with a man, and finally met with the officer's line: "Yeah, sure, but didn't it even feel a little bit good?" Documents the second assault by the system at the police-interrogation stage.
- **Lower box — Carol Sternhell, "Rape, The Women Are Talking About Anger," Mother Jones, February 1976.** Notes that more than 75 percent of the women she spoke with were in sympathy with retaliatory actions, and even those who wouldn't act themselves were glad others were. The project citing mainstream-press evidence that its stance had broad support among women — positioning the KGWP as the visible edge of a widely shared anger, not a fringe.

Page 10 (name columns continue: H–K)

Legibility: Good — noticeably better than 6 and 9, no light-band across the middle; only faint fold softening at center. Running head, columns, and all four inset boxes clear. Confirms no-light is the correct method.

Name columns run H (Howard) through K (Kincheloe), heavy on long Johnson/Jones/Jackson stretches (dense with recurring surnames). Same span, same pattern. Not transcribed.

Unusually rich in inset text — four boxes doing coordinated work:

- **Carol Sternhell (cont. from p.9):** the relentless "live defensively" messaging aimed at women — safety tips in magazines, specially-made "safety" movies — would, if followed, effectively paralyze women, and that paralysis is itself rape's purpose served. Reframes the safety-advice industry as an instrument of the same control rape enforces.
- **Detective Al Simon (Central Park District, NYPD):** a police voice on women's side — these women have no reason to lie; in a stranger rape where the woman never saw the man before and identifies him, her word should be corroboration enough; why isn't it good enough? Shows the system's failures aren't universal — some inside it see the injustice.
- **Three short items (right), hammering NY's own record:** the statistic "New York State 1972 — 5,000 reported rapes, 1 conviction"; a QUESTION/ANSWER joke (NYT, Jan 30, 1972) — rape a woman and steal her TV, what can they get you for? Stealing her TV; and a NY rape victim's post-trial line that she'd have had better odds if robbed, so tuck a five-dollar bill in your underwear and at least charge assault with intent to rob. Gallows humor as argument.

Page 11 (name columns continue: K–M)

Legibility: Clean and even, no light-band; faint fold softening only. Running head, columns, three inset boxes clear.

Name columns run K (King) through M (Morrow), same span, same pattern. A "HUNG JURY" disposition appears (Mims entry), adding to the preserved range of outcomes. Not transcribed.

Three inset boxes:

- **Gillian Jones:** one sharp line — "Who's supposed to be on trial here?" — distilling the courtroom-humiliation motif (pp. 1, 2, 7) into a single question.
- **Call to action (unattributed):** it's time for women to take their lives into their own hands and fight for their self-respect — both because it's the best way to live and because living any other way is "damned dangerous." *(Candidate for Nikki's authorship — unattributed; to be confirmed.)*
- **Detective Robert Magnusson (Manhattan Sex Crimes Squad):** used to wonder whether the woman provoked the crime, but the more he understood how the victim feels, the more he came onto her side — whatever skepticism he had is "all gone now." Pairs with Detective Al Simon (p.10). **Deliberate editorial thread: two named male detectives on consecutive pages publicly rejecting the victim-blaming their profession was known for — the project documenting that some inside the system came to see it clearly, making the failures of the rest a choice rather than an inevitability.**

Page 12 (name columns continue: M–R)

Legibility: Clean and even, no light-band; faint fold softening only. Tape/paper residue at top edge sits above the text, covers nothing. Running head, both columns, single inset box clear.

Name columns run M (Morrow) through R (Reed), same span. "Death," "INSANE," and "QUASHED" dispositions visible — the full range of outcomes continues to be preserved. Not transcribed.

Inset box — NIKKI CRAFT'S OWN WRITING, most likely from one of her leaflets (attribution per Nikki): one of the most direct statements of the project's thesis in the whole document — no anecdote, no citation, stated flat: > RAPE IS A DEADLY INSULT AGAINST WOMEN'S SELF-DETERMINATION. RAPE IS ALL THE HATRED, CONTEMPT AND OPPRESSION OF WOMEN IN THIS SOCIETY CONCENTRATED INTO ONE ACT. WOMEN MUST DESTROY THE MYTH THAT THEY ENJOY RAPE. SUBMISSION IS NOT THE WAY TO ACCOMPLISH THIS.

Set alone in the middle of the name columns, it functions like a creed — the ideological center the lists are evidence for, and now identified as Nikki's own voice, connecting the newspaper to her broader agitprop/leaflet work.

Page 13 — “FOR INEZ,” a song by Nikki Craft (full-page song + ink illustration)

Legibility: Clean and fully legible — big open type, full-page song with ink illustration at lower right. Horizontal fold crosses the middle; very slight softening of two lines at the crease (right column, around “that she missed his friend”), still readable. Strong capture.

Authorship and significance: This is **Nikki Craft’s own song, “FOR INEZ,”** written for **Inez García and Joan Little.** The women named in the verses were friends of Nikki’s who had been raped at that time. **Significance for the archive: Wikipedia deleted the reference to this song for lack of a URL — this scanned page is the primary-source documentation of the song’s existence, directly answering that deletion.** (Joan Little killed her jailer Clarence Alligood with an ice pick and was acquitted, 1975; Inez García shot a man connected to her rape — both landmark cases feminists organized around. The song weaves the two together with the litany of friends’ names.) Transcribed in full below as Nikki’s own work.

FOR INEZ

And when the verdict was read “Not guilty,” the judge said You hung your head and cried …..long ’Cause you knew he was wrong

Well, Katie, Kathy, Kasindra and Anne and Rita and Marsha and Marilyn if a man has decided that he wants you and no matter what you say he won’t look at you like a person and he won’t get out of your way

And he’s telling you you’ll like it and he’s looking at you with hate and you know you’d rather die than accommodate…… Don’t hesitate

Inez you’re not alone There is Joann Inez you’re not alone There is Joann

Linda, Marcy, Sharon and Sue Paula, Belinda and Nina you too If you know he raped you don’t depend on no white mans law to protect you and defend you ’Cause it won’t do that at all… Won’t do that at all

Many a woman has stood up against the doctors the lawyers the judge and the jury the police the papers the parents and her lovers and come out all wrong

And many a woman will say it don’t pay to report a rape in this day and this time

So Joannie stabbed him once and again and again and again for his crime eleven times

And poor old Clarence Alligood he surely was surprised when that pretty little colored girl was the cause of his demise

And Inez she fired once and then she fired again and cursed herself with regret that she missed his friend…. Miquel it’s the end

And when the verdict was read “Guilty, Guilty,” the judge said Inez you hung your head and cried …..long ’Cause you knew he was wrong

Illustration (lower right): pen-and-ink drawing of a seated woman with hand-lettered text reading approximately: “It is not the police, the courts or men who will stop rape — women

will stop rape." Marked "LNS" lower left (Liberation News Service, likely the art's source); artist's signature lower right.

Checkpoint saved at Page 13 — end of session 1 (pages 1–13, just past the halfway mark of 24). Remaining: pages 14–24, plus Nikki's planned re-scans of pages 6 and 9 (light-band) and page 7 (scanner mark). Continuations still open: "RAPE" (from p.1) on p.16; "Racism and Rape" (from p.4) on p.17.

Page 14

Legibility: Fully legible, dense two-column indictment listing. No fold or light-band issues visible in this copy.

Contents: Indictment columns continue, surnames running roughly Reece through Sander. No poem, essay, or news feature on this page — text is almost entirely name-column data.

Inset box — a Women Armed for Self Protection (WASP) statement, set among the name columns: the project states plainly that sexist attitudes make immediate change unlikely, and that until it comes, WASP will praise and support the actions of women who defend themselves aggressively against rapists — naming, by first or full name, Inez García, Joan Little, Deborah Kantaeng, Yvonne Wanrow, Rosa Lee Ingram, Sue Nix, Sandra Lowe, Carol Bryant, Dessie Woods, and others. Signed: Women Armed for Self Protection — Dallas, Texas.

Political / historical evaluation: This is the clearest structural link on any of pages 14–20 between KGWP and WASP — Nikki's other 1975 Dallas organization — appearing in KGWP's own pages, in WASP's own voice, not asserted by later summary. The named women are a real, checkable honor roll of contemporaneous self-defense cases: Inez García and Yvonne Wanrow both recur later in this same newspaper (pages 17–18) with full case detail, so this box functions as a table of contents for the project's own argument, not a stray reference. Dessie Woods, Joan Little, and Rosa Lee Ingram are independently documented historical self-defense/resistance cases from the same mid-1970s window; their inclusion here, cited in real time rather than retrospectively, is itself evidence of how current and networked KGWP's politics were within the broader movement.

Page 15

Legibility: Fully legible. No fold or light-band issues visible in this copy.

Contents: Indictment columns continue, surnames running roughly Stanford through Welch.

Two inset WASP statements: (1) outrage at a society that enforces a double sexual standard and expects women to say no even when they don't mean it, in order to remain "respectable"; (2) outrage that women cannot walk their own streets without catcalls and verbal harassment, and are expected to treat it as a compliment. Both signed Women Armed for Self-Protection. A third, shorter fragment near the middle column is partly obscured in this copy — legible enough to identify as further commentary on a woman's right not to cooperate, but not clean enough to transcribe with confidence; flagged for the rescan pass rather than guessed at.

Political / historical evaluation: Continues page 14's pattern of WASP statements seeded through the name columns — by page 15 this reads as a deliberate editorial device: break up

the dense, grim indictment data at intervals with short, unhedged political statements in the collective's own voice, so the list never becomes just data. The “respectability” and “compliment” framings anticipate second-wave critiques of respectability politics that later became more fully theorized; here they're stated as lived observation, not citation.

Page 16

Legibility: Good — no light-band, no crease issue; the best-condition page among 14–20 seen so far.

Contents: Indictment columns conclude (surnames run through the alphabet's close, Wells through Zuniga/Young/Zamora). “RAPE,” the essay begun on page 1, concludes here (explicitly marked “Continued from page 1”) — its final argument: no amount of self-imposed caution protects women, because the problem is that society is educating men to be rapists, not that women are failing to take precautions. “Little Things” — a personal essay, unsigned, by a man recounting a rape-myth story told to him as a child by his cousin and his own decades-long process of un-believing it. “Law & Order” — reproduces a January 10, 1977 Dallas Morning News article on Dallas County jury-trial sentencing statistics, then argues editorially that rape's conspicuous absence from that article's celebratory framing is not accidental, and supplies the project's own comparative statistics (555 reported rapes vs. 186 reported murders for the same nine-month period; only 23 rape jury trials against 64 murder trials). Suggested Reading List (as previously catalogued). Detective Lecretia Belardo pull quote on the futility of asking rape survivors why they didn't scream.

Political / historical evaluation: “Law & Order” is a tight piece of media criticism in its own right — taking a self-congratulatory local crime-and-punishment article and reading its silences as the story. “Little Things” is notable as the one clearly male-authored first-person piece identified so far in the newspaper, and its argument — that “one-in-a-thousand” false-report folklore gets transmitted casually, credulously, between men, well before any of them encounter a real case — is a mechanism-of-belief argument the rest of the paper mostly makes from the outside; this piece makes it from in the room where the belief gets passed along.

Page 17

Legibility: Fully legible, dense first-person prose in small type. No fold damage cutting into text in this copy.

Contents: Almost entirely first-person and news material; no indictment columns on this page.

“A 53-Year-Old Rape Victim” — a long, unsigned first-person account of an abduction and gang rape by three men in a car, written roughly a decade after the fact by the survivor herself. Notable and disturbing detail preserved as historical record: her attackers used explicitly racist language while assaulting her, framing their crime to each other as retaliation and entertainment rather than acknowledging it as an assault on her. The account continues through the survivor's later treatment by police (open ridicule: one officer's response is paraphrased as amounting to ‘you're alive, aren't you’), by a sympathetic doctor who could offer nothing but penicillin, and by her own husband, who turned on her in rage rather than support when she told him. She closes stating that ten years have not dimmed the memory, and that only the men's deaths would “avenge” it.

“We Must Fight Together or Be Attacked Alone” — a second first-person account, shorter, from a survivor assaulted at knifepoint as a teenager. She recounts her friend's mother's advice — try to talk the attacker out of it, and give in if that fails, because “no piece of ass is worth your life” — and how she rejected that advice mid-assault and fought instead, was raped regardless, and was then disbelieved and mocked by police for having “planned on getting raped.” She was jailed in a juvenile facility for running away from home; her rapist served two days and was never charged.

“Racism and Rape” concludes (from page 4): states that from 1930 to 1967, 455 men were executed in the United States following rape convictions, of whom 405 were Black, 48 white, and two of other ethnicities — roughly 90 percent of all rape executions in that period. States plainly, in the document's own emphasis: no white man has ever been executed in U.S. history for the rape of a Black woman. [VERIFY: these execution figures against the Wolfgang/Amsterdam-type scholarship the project cites on page 4 before using them as a cited statistic in the article; they are highly specific and load-bearing.]

“Relax and Enjoy It” — a news item on New York weathercaster John “Tex” Antoine, who lost his broadcast position after responding to an on-air news item about the rape of an eight-year-old girl with a version of the line “if rape is inevitable, relax and enjoy it,” attributed on-air to Confucius. Reports the station received 650–700 angry calls within 25 minutes.

Yvonne Wanrow case account — a Colville Indian woman from Spokane, Washington, convicted in 1973 of second-degree assault and sentenced to two concurrent 22-year terms after shooting a man, William Wesler, who had a documented history of sexual offenses (including the rape of a 7-year-old) and who had entered the home where Wanrow — on crutches, in a cast — was staying with children at 5 a.m. in an unclear, threatening state. Case retried February 1976; verdict still undetermined at the time this issue went to press. Legal defense fund contact information given. This is the same Yvonne Wanrow named in the WASP honor-roll box on page 14.

Political / historical evaluation: This is the emotional and argumentative core of pages 14–20, comparable in weight to the testimony pages (2, 3) in the 1–13 set. The two survivor narratives do at length, in first person, what the rest of the paper argues structurally: that the system's response compounds the assault. The racist language attributed to the 53-year-old victim's attackers is preserved here as a documented historical fact about that assault, not as the newspaper's own language — worth being precise about that distinction if it's quoted in the article. The “Racism and Rape” conclusion and the Wanrow case sit on the same page for a clear reason: Wanrow, a Native woman, was convicted and sentenced to 22 years for defending herself and her family, in the same newspaper that documents 90 percent of American rape executions falling on Black men — the project is holding two faces of the same racialized system in view at once, rather than treating “racism” and “rape” as separate chapters.

Page 18

Legibility: Fully legible, dense mixed-format page (essay, ad reproduction, news items, poem).

“Nigger, Chick, Broad, Cunt — It's All the Same” — this is the verbatim title printed on the page, reproduced here for accurate cataloguing of the source document, not as language of the archive's own. The piece argues that dehumanizing language is the mechanism, not a side

effect, of atrocity — invoking Buchenwald and My Lai as instances where ordinary men committed atrocities against people they had been taught were not fully human — and argues that the same mechanism operates through everyday sexist language, making the case that reducing women to "pieces of meat" or worse in casual speech is what makes rape culturally thinkable. Reprinted with permission, credited to Andra Medea and Kathleen Thompson, *Against Rape* (Farrar, Straus & Giroux, 1974) — this is third-party copyrighted material the newspaper itself licensed and credited; it should be paraphrased rather than quoted at length in the article, exactly as the newspaper's own credit line implies was required of it.

"Crimes Against Women" — documents the Rolling Stones "Black and Blue" album advertising campaign (a bruised woman in bondage, captioned "I'm Black and Blue from the Rolling Stones and I love it") and the organized feminist response: a national boycott call from Women Against Violence Against Women, and a direct action in which five women scaled a Sunset Strip billboard, painted bruises onto Mick Jagger's face, and altered the billboard to read "This is a Crime Against Women." Also documents a parallel 1975–76 boycott campaign against the film *Snuff*, marketed as depicting a real on-screen killing. [Note for the article: the billboard action is a real, independently documented piece of 1976 feminist history (Women Against Violence Against Women's Sunset Strip action) — worth confirming it is not conflated with Nikki's own Preying Mantis Women's Brigade, which is a distinct group; the newspaper itself doesn't claim it as a PMWB action, but the visual register (billboard alteration as protest) is similar enough to both groups' styles that the distinction is worth stating explicitly in the article.]

Inez García case account — March 19, 1974, Soledad, California: García was dragged from her apartment and raped by one of two men while the other prevented her escape; she armed herself and shot and killed one of the two men shortly afterward. Convicted of first-degree murder and sentenced to five years to life; the trial judge ruled the rape itself irrelevant to the murder charge. At time of this issue's printing, García had been released after nineteen months pending appeal, with an active legal defense fund. This is the same Inez García named on page 14 and the subject of Nikki's own song "For Inez" on page 13 — a third, independent point of contact between this case and the rest of the newspaper.

"The Rapist Is the Man Next Door" — a account (also credited to Medea and Thompson's *Against Rape*) of a fraternity's group sexual assault of a cognitively disabled 25-year-old woman by an estimated thirty to forty men, after which the woman herself was taken to a police station and charged with prostitution; she was later institutionalized after becoming pregnant. Explicit argument: these were not "deviants" but ordinary men bound for conventional professional success.

"Little Rapes" — an unsigned prose-poem cataloguing street harassment — catcalls, unsolicited comments, propositions — as a continuous, cumulative experience, closing with a direct definitional statement: rape, as the project defines it, is any sexual intimacy forced on a person by any means, and street harassment is framed explicitly as a lesser but structurally related instance of the same coercion, an "erosion" rather than a separate category of harm.

Political / historical evaluation: This page is the newspaper's clearest theoretical statement on where its definition of "rape" begins and ends, and it draws the boundary wide — street harassment is explicitly named as continuous with, not separate from, the assaults catalogued

in the name columns. The dehumanizing-language essay and “Little Rapes” work as a pair: one argues the mechanism abstractly (language enables atrocity), the other demonstrates it concretely (here is what that language sounds like in the street, cumulatively, daily). The Inez García material is the third node connecting this page to the rest of the paper — worth flagging to Nikki as a strong argument for including page 18 prominently near the “For Inez” discussion in the article, since the newspaper itself treats the case as recurring, not incidental.

Page 19

Legibility: Fully legible, dense small-type news-brief format across the full page.

“News Briefs” — a run of short wire-style items: a Cleveland department store display accused of using battered-looking mannequins in an ad; the Long Beach, California case of Deborah Kantaeng — named in the page 14 WASP honor-roll box — held on suspicion of murder after shooting the man she said had abducted and raped her; a Newark, New Jersey judge's ruling that a husband cannot be charged with raping his wife under then-current state law, applied to dismiss an indictment despite the couple living apart and despite children having witnessed the assault; and a short item on a woman denied help by a police officer who witnessed an assault and mistook it for a domestic dispute between “lovers.”

“Friendly Forces Go Home / Australian 'Ladies' Man' Tried by His Peers” — an extended account of the October 1976 acquittal of Australian sailor Kevin Clark, tried in Washington, D.C. under the 1944 Friendly Forces Act — which allowed Australia, as an allied nation, to try its own servicemen for crimes committed on U.S. soil — for the alleged rape of a Baltimore woman on a U.S. Bicentennial visit. The piece documents the defense's argument in extensive, damning direct quotation from the trial record, including a claim that a woman “late for her menstrual period” is, by some medical opinion, safer to have intercourse with, and a defense-side citation of Alfred Kinsey on the timing of alleged assaults. A Baltimore prosecutor is quoted stating that had the case been tried under ordinary U.S. jurisdiction, it “would have been closed” and Clark “would have been convicted.”

“Two Women, Two Attacks — Dismissed” — a shorter account of two women's cases against the same defendant, tried together, resulting in acquittal after a defense argument that the encounters were consensual; a juror is quoted afterward wondering why the women “didn't resist more.”

“Maryland Rapists Must Pay” — the Montgomery County, Maryland civil case in which a jury awarded Mary Knight $40,000 in compensatory and $325,000 in punitive damages ($365,000 total) against two convicted rapists. This is the exact case teased on page 3 of the newspaper (“a Maryland woman who won $365,000”) — page 19 is where that reference cashes out in full, including Knight's own quoted reasoning: she sued because she knew she would remember that night for the rest of her life and wanted the men to remember it too. Confirms the page 3 / page 19 cross-reference the July 4 review flagged as worth tracing.

“Men's Bathroom Graffiti” — a short found-text item juxtaposing graffiti (“seduction is for sissies, a he-man wants his rape”) against an unsigned poem comparing rape to being run over by a truck — with the crucial difference, the poem argues, being that afterward people ask if you enjoyed it.

Chicago 1972 statistics box — 3,562 rapes reported, 833 arrests made, set directly beside a locally-sourced companion statistic: 204 indictments, 23 charged, 8 found guilty — the same attrition argument the paper makes throughout, reduced to four numbers.

Closing epigraph — an excerpt from Marge Piercy's *Living in the Open*, comparing the aftermath of rape to surviving a car accident and being left afraid not of cars, but of half the human race.

Political / historical evaluation: Page 19 is the paper's international/comparative page — it steps outside Dallas to show the same pattern recurring in Cleveland, Newark, Baltimore, Chicago, and via the Friendly Forces Act case, Australia, arguing implicitly that what KGWP documented in Dallas County was never a local anomaly. The Friendly Forces Act piece is the single most damning item on any of pages 14–20 in its own right — an actual legal mechanism that let a foreign serviceman escape ordinary U.S. rape law entirely, defended in court with the kind of reasoning the rest of the newspaper spends its other pages debunking. The Maryland case confirms a real, traceable internal cross-reference between page 3 and page 19, which is worth preserving explicitly in the article as evidence of how tightly assembled the whole 24-page document actually is, not a loose scrapbook.

Page 20

Legibility: Fully legible list format.

Contents: "Unapprehended — Alleged Sex Offenders — Dallas County — 1977." A single-column supplementary list, structurally distinct from the main A–Z indictment columns on pages 5–16: every entry is marked UNAPPREHENDED rather than carrying a plea/sentence disposition, and the list is not alphabetically continuous with the main sequence (it restarts near A and covers a shorter run of names).

Political / historical evaluation: This page is the newspaper's most direct vigilantism-adjacent risk, and also its most disciplined moment: rather than folding unapprehended, un-adjudicated men into the same list as convicted and pled cases, the project isolated them onto a clearly labeled separate page. That's the same evidentiary caution documented on page 4 (the exclusion of ambiguous offense categories, the multiple-offender-only rule) applied to an even higher-risk category — men who have not yet had any court disposition at all. Worth stating in the article as a second, distinct instance of the project's self-restraint, not just page 4's. ## Cross-references confirmed in this pass

- Page 3's teased "Maryland woman who won $365,000" resolves in full on page 19 (Mary Knight, Montgomery County).
- The WASP honor-roll box on page 14 names Inez García, Yvonne Wanrow, and Deborah Kantaeng, each of whom then receives full case treatment later in the paper — García (p.13 song, p.18 case account), Wanrow (p.17), Kantaeng (p.19).
- "Racism and Rape," begun p.4, concludes p.17 with specific execution statistics — flagged [VERIFY] before use as a cited figure.
- "RAPE," begun p.1, concludes p.16, exactly as the Incorporation Map anticipated.

Items to verify before the article treats them as settled fact

1. The 1930–1967 rape-execution statistics on page 17 (455 executed, 405 Black, 48 white, 2 other) — highly specific, should be checked against the Wolfgang/Amsterdam-type scholarship the project itself cites on page 4.

2. The Kevin Clark / Friendly Forces Act case (page 19) — an unusual enough legal mechanism that it's worth confirming independently before presenting it as settled legal history, even though the newspaper's own account is detailed and internally consistent.

3. The partially obscured third inset item on page 15 — not transcribed here; needs the rescan pass or a closer look at a cleaner copy.

4. Copyright handling for the two "Against Rape" (Medea & Thompson, 1974) reprints on page 18 — the newspaper itself credited and presumably licensed them; the article should paraphrase rather than quote, consistent with the newspaper's own practice.
Carryover Context — Nikki Craft's Own Account (verbatim, for transfer to the main KGWP thread)

Recorded in Nikki's own words during the page-review session. Preserved here for access when this material moves into the historically dense thread. Attribution note (per Nikki): Nikki was a stickler on credits even at the time; her practice was that anyone wanting anonymity was given a false name — never another person's words left bare — so unattributed pull quotes in the project's own voice are her own writing, left unaccredited because she was operating anonymously at that time. On that basis the page 6 (rape-as-lynching) and page 11 (call to action) pull quotes are credited to Nikki Craft.

On the era and the origin of her activism (Nikki's words):

[This passage was originally captured from voice dictation and contained several transcription artifacts. Nikki and Donovan Cleckley reviewed it and sent the corrected wording below on July 16, 2026; this replaces the earlier version in full, including the "invaded/evaded" fix noted previously. Two substantive corrections beyond wording, worth flagging: the organization she names is Women Armed for Self-Protection (WASP), and the context for identifying sex offenders and pedophiles was the nudist movement, not "the news movement" as the original dictation had it — consistent with her later Iconoclast newsletter work on naturist communities.]

"I think it's important to put this in perspective of the times.

This is when there were consciousness-raising groups, where women discussed rape on this level, possibly for the first time in history. I don't know that for sure, but it was certainly new information to all of us. I was raped at fifteen, and I thought this was just something that I went through by myself. When I went with my mom to an anti-rape conference in Austin, Texas, I came back with the knowledge that, hey, this happens to a lot of women. And that is what sparked my activism and all that followed over many years of identifying sex offenders and pedophiles in the nudist movement. I started Women Armed for Self-Protection (WASP). I worked with the police to get Joseph Wanner put in prison for raping his mentally impaired housekeeper multiple times, and prison is where he died.

> I evaded electroshock therapy after my rape, where they told me I would forget things. I said, “No, I don’t want to forget things.” And they said, “Oh, you’ll only forget the bad things.” And I said, “Forget it. I don’t want to forget the bad things.” I held them very close to me for all those decades, and they motivated incredible work. If they had given me electroshock therapy, if I hadn’t refused to sign the permission form, the world would’ve been a very different place.”

Cross-reference: The electroshock account is treated in detail in a separate article, *“I Was a Teenage Incorrigible”* (to be a detailed standalone piece). The account above is preserved here as Nikki’s own testimony of a turning point — after her rape she was headed into electroconvulsive therapy; told it would make her forget, she refused because she did not want to forget, and declined to sign the permission form. Her framing, recorded as fact about her own life: had she signed and the memory been erased, the decades of work it drove would not have followed.